CINEMA RISE
No.44

RESERVOIR DOGS
レザボアドッグス

STAFF

Written and Directed by Quentin Tarantino
Produced by Lawrence Bender
Executive Producers = Richard N. Gladstein
Ronna B. Wallace
Monte Hellman
Co-Producer = Harvey Keitel
Director of Photography = Andrzej Sekula
Production Designer = David Wasco
Costume Designer = Betsy Heimann
Music Supervisor = Karyn Rachtman
Editor = Sally Menke
監督/脚本 = クエンティン・タランティーノ
プロデューサー = ローレンス・ベンダー
製作総指揮 = リチャード・N・グラッドスタイン
= ロンナ・B・ウォーレス
= モンテ・ヘルマン
共同プロデューサー = ハーヴェイ・カイテル
撮影監督 = アンジェイ・セクラ
美術デザイン = ディヴィッド・ワスコ
衣裳デザイン = ベッツィ・ヘイマン
音楽監修 = カリン・ラットマン
編集 = サリー・メンケ

THE CAST

Mr. White/Larry = Harvey Keitel
Mr. Orange/Freddy = Tim Roth
Mr. Blonde/Vic = Michael Madsen
Nice Guy Eddie = Chris Penn
Mr. Pink = Steve Buscemi
Joe Cabot = Lawrence Tierney
Marvin Nash = Kirk Baltz
Mr. Blue = Eddie Bunker
Mr. Brown = Quentin Tarantino
Holdaway = Randy Brooks
K-Billy DJ = Steven Wright
Mr.ホワイト/ラリー = ハーヴェイ・カイテル
Mr.オレンジ/フレディ = ティム・ロス
Mr.ブロンド/ヴィク = マイケル・マドセン
ナイスガイ・エディ = クリス・ペン
Mr.ピンク = スティーヴ・ブシェーミ
ジョー・カボット = ローレンス・ティアニー
マーヴィン・ナッシュ = カーク・バルツ
Mr.ブルー = エディ・バンカー
Mr.ブラウン = クエンティン・タランティーノ
ホルダウェイ捜査官 = ランディ・ブルックス
Kビリー DJ = スティーヴン・ライト

RESERVOIR DOGS

HARVEY KEITEL／TIM ROTH／CHRIS PENN
STEVE BUSCEMI／LAWRENCE TIERNEY AND MICHAEL MADSEN

LIVE AMERICA INC. PRESENTS／A LAWRENCE BENDER PRODUCTION IN ASSOCIATION WITH MONTE HELLMAN AND RICHARD N.GLADSTEIN
A FILM BY QUENTIN TARANTINO＝HARVEY KEITEL, TIM ROTH, CHRIS PENN, STEVE BUSCEMI, LAWRENCE TIERNEY AND MICHAEL MADSEN
＝RESERVOIR DOGS／MUSIC SUPERVISOR＝KARYN RACHTMAN／COSTUME DESIGNER＝BETSY HEIMANN
EDITED BY SALLY MENKE／PRODUCTION DESIGNER＝DAVID WASCO／DIRECTOR OF PHOTOGRAPHY＝ANDRZEJ SEKULA
CO-PRODUCER＝HARVEY KEITEL／EXECUTIVE PRODUCERS＝RICHARD N.GLADSTEIN, RONNA B. WALLACE AND MONTE HELLMAN
PRODUCED BY LAWRENCE BENDER／WRITTEN AND DIRECTED BY QUENTIN TARANTINO
PRESENTED BY PIONEER LDC／DISTRIBUTED BY HERALD ACE, INC. NIPPON HERALD FILMS, INC.／SOUNDTRACK BY MCA VICTOR DOLBY STEREO

1992 Toronto International Film Festival Best Work Award
1992 Stockholm International Film Festival Grand Prix
1992 Sitges Film Festival Best Director/Best Screenplay
1993 Yubari International Fantastic Film Festival '93 Critics Award

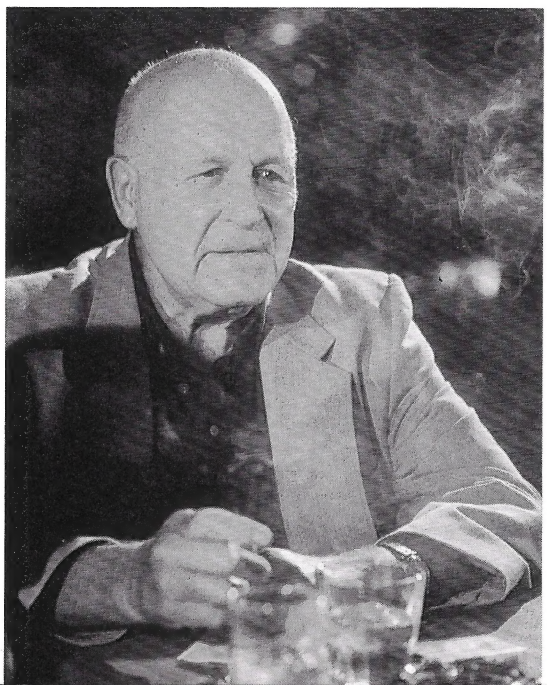
1991/American film/Color/Cinemascope/Dolby Stereo
6 reels, 2,727m /1 hour 40 minutes
A Live Entertainment Production/Lawrence Bender Productions
Provided by: Pioneer LDC
Distributor: Herald Ace/Nippon Herald Films
©1991 Dog Eat Dog Productions, Inc.

Mr. Brown : **"Like a Virgin" is about a woman who wants to have sex with a big dick. The whole song is about big dicks.**

Mr.Orange : Larry, I'm so scared. Hold me.

Mr.Pink : This is bad, really bad. Someone's a police dog.
Mr.White : A sting operation?

Mr.Blonde : Let me tell you, I don't have a boss.
There's no one who can give me orders.
All you can do now is wish for death.
Though that's an impossible request.



Since its debut at the 1992 Sundance Film Festival, "Reservoir Dogs" has continued to gain enthusiastic followers around the world. Not only in the United States, but its praise has spread to film festivals in Toronto, Canada, Stockholm, Sweden, and Sitges, Spain, where it has won numerous awards, including top prizes and grand prizes. The biggest buzz, however, came at the Cannes Film Festival in France. As it was submitted as a special invited film, it did not win any awards, but the "Not suitable for those with weak hearts" stickers plastered on posters and tickets before the screening inevitably caught attention. When it finally premiered, its high level of craftsmanship and extreme depiction of violence became the center of attention, and it sensationally garnered overwhelming praise and astonishment.

The film is directed and written by the young Quentin Tarantino, who is only 28 years old, and marks his directorial debut. Tarantino began his show business career as an actor, but later expanded into screenwriting, earning high praise at Robert Redford's Sundance Institute Directors' Workshop & Lab, which led to the opportunity to direct "Reservoir Dogs." He is essentially a complete newcomer to directing, but the success of this film has raised expectations for him, and Larry Ferguson, Tony Scott, and Oliver Stone are already working on film adaptations of three of his screenplays. In addition, Tarantino himself is currently working on a project in collaboration with young Hong Kong director John Woo.

INTRODUCTION

Tarantino explained that "Reservoir Dogs" was inspired by Stanley Kubrick's "Risk Your Life For Cash," and that he had fictionalized it as a story of a jewel heist that, despite being meticulously planned, ultimately fails. He then went on to say the following:

"This script is written in a way that makes the audience feel like they're reading a book. Each character's part is also an independent story. Everyone has a code name and wears the same clothes, but as you unravel the story, the inner lives of each character will emerge, right? This film is intense, yet there's a certain humor to it. And that's exactly the kind of 'popular fiction' I've always wanted to write. The setting is modern, but it has a 1950s feel, and I deliberately used music from the 1970s. I think the effect of music in highlighting the movement projected on the screen is incredibly powerful."

The auditions were a veritable frenzy of actors eager to take on the role after reading the script. The lead roles are played by Harvey Keitel, who fell in love with the project and also serves as a co-producer, and Tim Roth, who was named "the most promising newcomer" by the Evening Standard. Other cast members include Chris Penn, Sean Penn's brother who also appeared in "Lonely Blood," Steve Buscemi of "Mystery Train" and "Barton Fink," and Michael Madsen of "The Doors" and "Thelma & Louise." Each of these actors possesses such a strong and unforgettable personality that you won't forget them after seeing them just once.

THE STORY

Contrary to the bright sunshine, step into the back alleys and crime and desire swarm—Joe Cabot, who gathers professional criminals and engages in countless wicked deeds in the megacity of Los Angeles, is now assembling another group and planning a large-scale jewel heist.

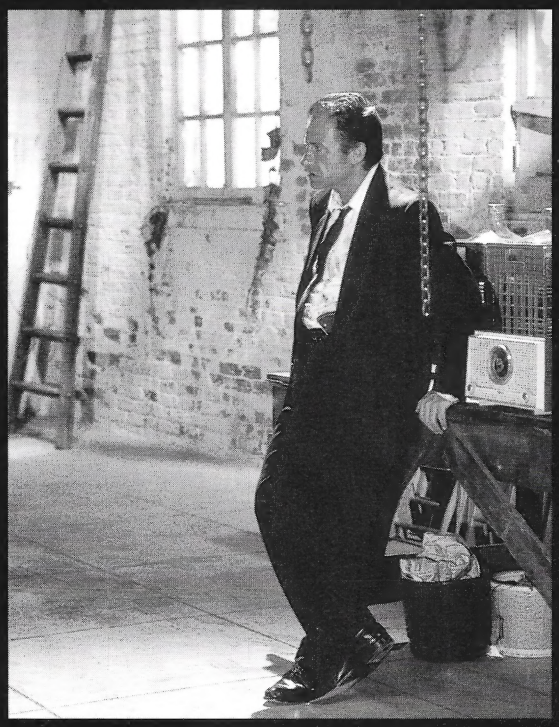
Joe and his son, Nice Guy Eddie, assembled a group of six men, all with criminal records. They were required to wear black suits, black ties, and black sunglasses. Joe's method was that they must not reveal their true identities to each other in order to make the plan a success. They were given code names and came to call each other Mr. Orange, Mr. Blonde, Mr. Pink, Mr. Blue, and Mr. Brown. Bound together by a kind of bond, they didn't even know each other's names, all for the sake of the promised reward and to successfully pull off the jewel heist.

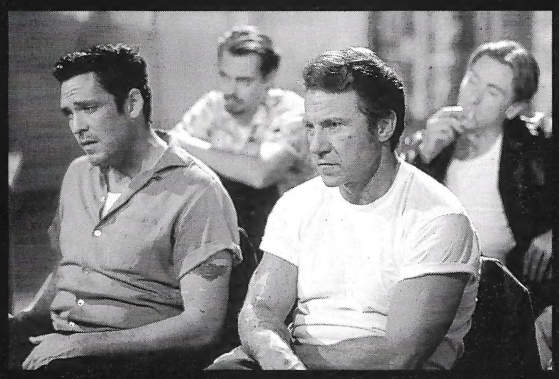
Just before the attack, the men pass the time with lewd conversation. The plan seemed meticulously prepared and flawless, but a large number of police officers were lying in ambush at the attack site, ensuring a perfect defense. White finally reaches the warehouse, the meeting place, carrying Orange, who is critically injured with a gunshot wound to the abdomen. Pink, who managed to escape alone, arrives next, and from his story, White learns that Brown died during the escape and Blue is missing. White tries to contact Joe and Eddie to devise a plan to escape the situation. However, at the same time, dissatisfaction and suspicion towards his comrades begin to surface. Could there be a traitor among them?

Meanwhile, Orange's condition worsens, and he writhes in a pool of blood, begging White for help. White, who has begun to feel a friendship with Orange, suggests to Pink that they try to get him to a doctor, but Pink refuses, saying that they can't do something so dangerous, and the bond between the friends begins to unravel.

Just then, Blonde returned with a bound police officer as a gift. Convinced that there was a traitor among them because the police had handled the situation so efficiently, Blonde intended to force the officer to reveal who the traitor was. White, who had been furious at Blonde's sudden gunfire at the scene of the attack, was beating up the officer in an attempt to find out the truth when Eddie arrived. Joe was furious about the failure of the plan and insisted that there was no traitor among them. Their mutual distrust remained, but Eddie, White, and Pink left the warehouse to retrieve the diamonds that Pink had hidden during his escape. Only the dying Orange, the police officer, and Blonde remained. Once the three were gone, the sadistic Blonde turned up the volume on the radio and pulled out a razor and gasoline, not only to force the traitor's name but also to enjoy the torture.

Will they be able to escape? And who is the traitor?——





A Pure Spirit of Action is Burning Brightly

Sadao Yamane (Film Critic)

Wow, you did well...!

That's what I thought after watching Quentin Tarantino's "Reservoir Dogs." I was amazed by the exhilarating, fresh cinematic spirit that permeated the entire film.

This film's spirit should perhaps be more accurately described as the spirit of action. A young American director, barely 28 years old, has made a magnificent debut film depicting the internal conflict and struggle of an eight-member jewel gang. The passionate, pure spirit of action evident in it is undeniably inspiring.

The film opens with eight men in a restaurant engaging in a lengthy, lewd discussion about the meaning of Madonna's "Like a Virgin," culminating in an argument over whether or not to leave a tip. The vulgarity of the conversation, the men's defiant expressions, and the fluidity of the camera, which constantly sways from side to side, are all intriguing, but they also leave the viewer wondering what kind of film is about to begin. However, that feeling quickly fades with the next shot, as the men walk outside, silhouetted against the light, create a hard-boiled, film noir-esque atmosphere. Then, as soon as the cut changes, a bloody escape scene begins, immediately following a failed jewel heist...

This unexpected opening is nothing short of brilliant, and it vividly symbolizes the film's allure.

Movies about gangs falling out and killing each other are not uncommon. However, in this film, the drama unfolds immediately after the crucial attack scene without depicting it. Common sense would suggest that a movie lacking a spectacular failed attack scene would fail to be exciting as an action film, but that's not the case. Instead, a suspenseful momentum permeates the entire film. The brilliance of this new director's plan, who also wrote the original screenplay himself, is clearly evident.

Quentin Tarantino deconstructed the drama of a gang of eight members falling out from its usual form and reconstructed it in a grand yet meticulous manner.

The film begins abruptly with a chase scene, leaving the viewer initially confused. As the group grows to two, three, then four members in the warehouse where they meet, the situation gradually becomes clearer, but the outline remains shrouded in vague darkness. The viewer is compelled to strain their eyes and ears, realizing that this blurriness is a direct reflection of the gang's paranoia and distrust. Through the actions and recollections of each character, the men's personalities become more

apparent, and the full picture of the situation slowly emerges. Just when you think everything has been neatly clarified, a shocking climax hits you...

I've just roughly summarized the overall flow, but what's noteworthy here is how the screen and the viewer's consciousness chase each other as the story unfolds.

It is this very conflict that creates the film's appeal. The chaos resulting from the deconstruction of the drama, and the meticulous calculation of its reconstruction—-these two elements combine to crystallize cinematic excitement. The attack scene never actually appears, but its absence only makes it more vivid. This clearly speaks to how much this new director trusts and yet challenges the audience. From the flawless casting to the masterfully restrained hard-boiled style, one cannot help but be once again impressed by the talent of this 28-year-old.

I've heard that Quentin Tarantino's favorite director is Kinji Fukasaku. Come to think of it, "Reservoir Dogs" reminds me of "Itsuka Giragira Suru Hi." Of course, considering the production date, Tarantino couldn't have seen Fukasaku's masterpiece beforehand, but the common ground between the works of a newcomer and a veteran across the ocean isn't just in the content of the drama. The similarity between the two can be seen in the momentum they both have as they race towards making a film entertaining.

Let's take another look at the nature of this work. The drama, which is initially broken down into individual parts, gradually takes shape through the accumulation of individual depictions, leading to unexpected developments and ultimately a shocking conclusion. What's interesting here isn't simply the content of the drama itself. The intertwined drama of desire, betrayal, and friendship is certainly stimulating, but even more so, it is the process of slowly and thrillingly bringing these dramas to light that truly excites the viewer's heart.

It's not the extremity of the story itself, but the extremity of the process of depicting it. This is precisely what is found in Kinji Fukasaku's works. And when the process of depiction is powerful, it means that the film is a brilliance as a pure action movie.

Tarantino's decision to deconstruct drama likely stems from his inability to trust classical narratives. This reveals the "present state" of cinema.

The director of this new film, who has managed to ignite such a pure spirit of action, is truly amazing!

The film "Reservoir Dogs," from the moment the drama begins until just before the ending, is a work that first and foremost captivates with the effect of its ideas and techniques. Particularly brilliant is the effect created by the exquisite balance between excess and deficiency.

For example, the gangsters in this film are all dressed in black suits and black ties, and they call each other by color code names. This is an element that dehumanizes them, making them seem unindividualistic. However, once their relationships begin to crack and their individual motives start to surface, this uniformity reverses and becomes an element that emphasizes their individuality, as well as the differences and conflicts between them.

Alternatively, the film completely omits the jewel heist itself. This, too, is an element of omission, but once the plan fails and a traitor is discovered, the inconsistent testimonies serve to highlight each individual character.

Furthermore, the setting of this film hardly moves from the warehouse where the characters meet. This theatrical element is, in a sense, a lack of cinematic elements. And this lack, too, contributes to the unsettling atmosphere of the scene.

While the intricate interplay of these ideas in the drama is undeniably captivating, upon seeing the film's ending, I found myself wanting to revisit it from a completely different perspective, rather than focusing on the effectiveness of the ideas themselves.

Aside from the humorous conversation between the men at the beginning, this film starts with White and a severely injured Orange desperately making their way to a warehouse, and culminates in Orange confessing his true identity and White pulling the trigger of the gun.

I think this film is a hard-boiled work that, with a detached perspective, highlights how two men who don't particularly harbor any special feelings for each other end up on the run together, and how their situation, caught in a complex drama involving the motives of other men, ultimately leads to that outcome.

To put it more bluntly, this is a film that vividly depicts the emotional turmoil White experiences from the moment he reveals his real name to his seriously injured comrade during their escape until he pulls the trigger on Orange.

Many people would interpret White's feelings for Orange as friendship, but I don't think this movie is saying that at all.

In the middle of the film, a conversation between White and Joe, the gang boss, before the plan is put into action is inserted, hinting that White is the type of gangster who changes partners after working with the same person a few times. He is by no means a lone wolf, but he is a man who refuses to form genuine emotional connections with anyone. White does not feel friendship towards Orange, but rather carries his existence as if it were his own destiny.

I believe the role of White is undoubtedly made for

A Hard-boiled Story That Vividly Depicts White's Emotional Turmoil

Masaaki Oba (Film Critic)

Harvey Keitel. It's no wonder that he's not only in the cast but also a co-producer. As an actor, Harvey Keitel exudes a charm that can be best described as complex, insane, dual-faced, and eccentric, and "Reservoir Dogs" can be said to be the first film since Scorsese's "Mean Streets" in which his deepest charisma shines through.

What gives "Mean Streets" its cult appeal is undoubtedly the way the bond between Johnny Boy, played by Robert De Niro, and Charlie, played by Keitel, is portrayed as something far beyond the mere friendship of childhood friends.

At the beginning of the film, these words lurking in Charlie's mind are uttered: "Sins cannot be atoned for in church. We atone for our sins in our towns and homes. Anything else is a sham." He places his hand over the flames of candles and lit matches in the church, punishing himself. However, the greatest punishment he imposes on himself is to bear the burden of Johnny, who foreshadows his downfall, as his own destiny. He whispers to himself that his punishment has come when he sees Johnny.

While there's no explicit expression of guilt or anything like that in White from "Reservoir Dogs," Keitel's presence in this film is reminiscent of Charlie. To me, it seems as though White, played by Keitel, is atoning for his sins with his own blood in a church that's a grimy warehouse in Los Angeles.

HARVEY KEITEL : MR. WHITE

ハーヴェイ・カイテル〈Mr.ホワイト〉
HARVEY KEITEL as Mr. White/Larry

Having built his career playing tough roles such as yakuza, detectives, and pimps, and enthusiastically participating in films by his favorite directors, including Scorsese, he has always been described as "rebellious" and an "outsider." After 25 years as a supporting actor, he seems to have finally caught an upward tide, having already achieved cult hero status.

Born on May 13, 1935, in Brighton Beach, a hotbed of gangs in the suburbs of New York City, he grew up as one of the street kids surrounded by poverty, violence, drugs, and alcohol. At 17, he joined the Marine Corps to escape his circumstances. Three years later, he was discharged. At 20, after working as a shoe salesman, he became a stenographer at the Manhattan Criminal Court. Later, he entered the Actors Studio, where he studied under Stella Adler and Lee Strasberg, and performed off-theatre and at the avant-garde New York theater, Café La Mama. He also appeared in works by Sam Shepard and Arthur Miller. He then enrolled at New York University, where he met his lifelong friend, Martin Scorsese. In 1968, he made his starring debut in Scorsese's first feature film, "Who's That Knocking at My Door?". Five years later, he starred in Scorsese's breakout film, "Mean Streets," which was a great success both critically and commercially. After that, he became one of the "faces" of Scorsese's films, alongside De Niro, appearing in films such as "Alice Doesn't Live Here Anymore," "Taxi Driver" (which was nominated for four Oscars and won the Grand Prix at the Cannes Film Festival), and "The Last Temptation of Christ."

He eagerly takes on roles in films by his favorite directors. He has appeared in unconventional works such as Robert Altman's "The Big American," Alan Rudolph's "Los Angeles: Each Person's Love," James Toback's "Mad Fingers," Nicolas Roeg's "Jealousy," and Paul Schrader's "Blue Collar." For Rudolph, Toback, and Schrader, it was the directorial debut of the three. He often shows enthusiasm for newcomers' debut films, and sometimes even appears as a producer, as in the case of Tarantino's "Reservoir Dogs." Because of this, he received a passionate offer from Ridley Scott and starred in Scott's directorial debut, "The Duellists." The film was critically acclaimed, and Keitel played a part in Scott's brilliant debut. He later appeared in "Thelma & Louise," and the duo once again received critical acclaim.

To broaden his limited scope of activity, he traveled to Europe and appeared in works such as Bertrand Tavernier's "SF/Death Broadcast," Ettore Scola's "Revolutionary Rondo," and Lina Wertmüller's "Camorra: A Complicated Story of Streets."

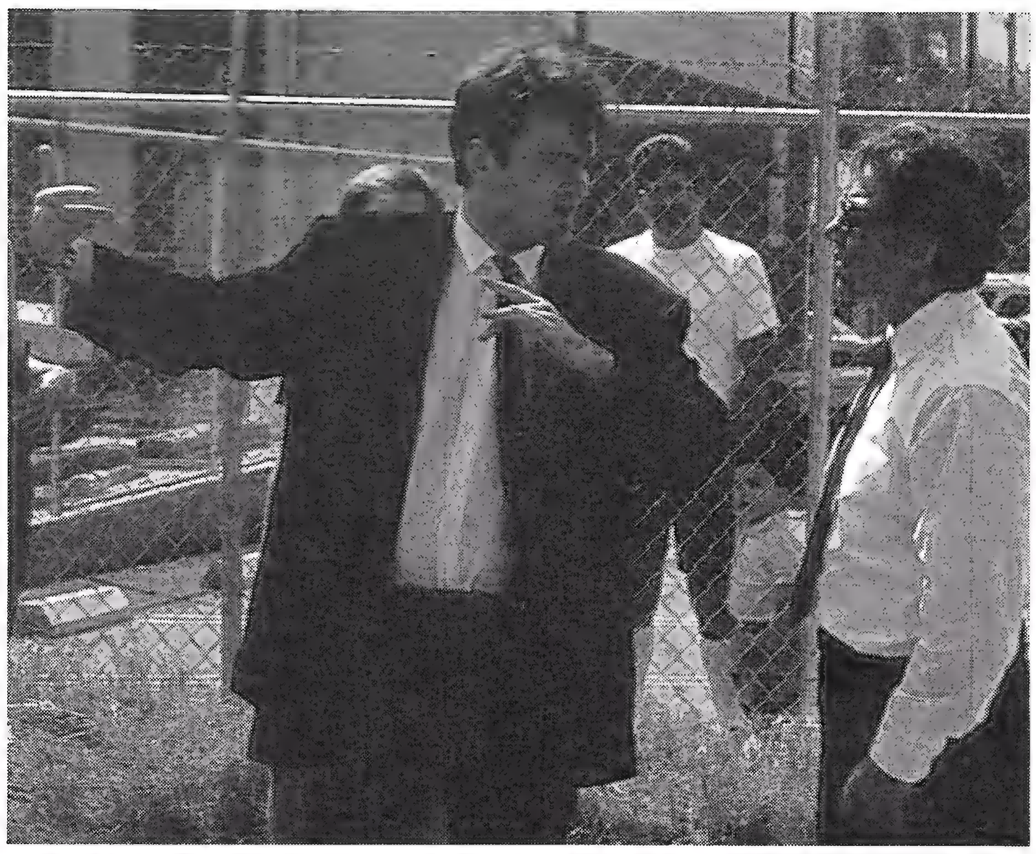
After that, he made a name for himself in many Hollywood entertainment films, including "Falling in Love," playing charming supporting roles. More recently, he has showcased his talent with several outstanding supporting performances in films such as Jack Nicholson's "Chinatown at Dusk," Alan Rudolph's "Don't Kill Love," and Barry Levinson's Oscar-nominated "Bugsy." His latest films are two with Abel Ferrara from "King of New York." "Bad Lieutenant" is an unconventional film that became a cult classic upon its release. The other is "Snake Eyes," in which he co-stars with Madonna. And the dark horse from 1992, "A Love Song For an Angel...," in which he co-stars with Whoopi Goldberg, is currently showing.

His private life remains a mystery, and he was once married to actress Lorraine Bracco, known for her role in "Goodfellas."

[Filmography]

"Who's That Knocking at My Door?" (68), "Mean Streets" (73), "Alice's Love," "That's the Way of the World" (75), "Taxi Driver," "Run, Run! Ambulance!", "The Big American" (76), "Los Angeles: Each Person's Love," "The Duellists" (77), “Mad Fingers,” “Blue Collar” (78) “ SF/Death Broadcast” (V), “Eagle's Wing” (79), “Jealousy,” “Space Satan” (80), "Revolutionary Rondo" (81), “The Border,” “Cop Killer” (82), “Exposed,” “Une Pierre Dans La Bouche” (83), “Falling in Love” (84), "Camorra: A Complicated Story of Streets," “El Caballaro Del Dragon,” “La Sposa Americana” (85), “Off Beat,” “Wise Guys,” “The Men's Club/Midnight Affair” (V) (86), “The Pick-up Artist,” “Dear America,” “Blindside,” “L'inchiesta,” “Hello Actors Studio” (88), “New York Stories,” The Virgo Murder Case,” “The Last Temptation of Christ,” “Masters of Horror/-Nightmare Feast” (89), "Chinatown at Dusk" (90), “Don't Kill Love,” “Thelma & Louise,” “Bugsy” (91), “A Love Song For an Angel...,” “Bad Liutenant” (92), “Snake Eyes” (93)

"I wanted to bring crime films into the time, space, and reality of everyday life"—Director Quentin Tarantino's words as he reflects on the making of the brilliantly constructed dramatic space of the excellent film "Reservoir Dogs," in which "things that could actually happen" breathe life into the film, flowed like a torrent, and before we knew it, the interview, which was scheduled for one hour, had exceeded three hours. The inexhaustible energy he displayed during this interview, like a spring that never runs dry, or like a balloon that continues to inflate even when it's full of air, this overwhelming stamina supports the film's tight tone and weaves together a rich emotional reality. Following his statement, "It might be a bit like 'Rashomon,' but I wanted to depict in this film how one reality can appear in many ways through the perspectives of different people. The audience will search for the truth about the characters as they listen to and see what they have to say," I'd like to turn this into an attempt to explore the true nature of 'Reservoir Dogs' and Tarantino by recording the testimonies of the "dogs" each of them tells.



Mr. White – Harvey Keitel

I read the script and immediately knew it was something special, so I got in touch. He hadn't yet raised the production funds, but I wanted to let him meet all the actors he wanted to meet, so when he said he didn't have the money to audition in NY, I paid for his travel and hotel expenses. He said it was his first time leaving California. Quentin's script had mythical themes of redemption and friendship, the kind of self-discovery I've been on through my acting career. Themes that run through "Mean Streets" and "The Last Temptation of Christ." But it had a completely new way of telling those themes. That's why I really wanted to collaborate.

Mr. Orange – Tim Roth

I insisted on being allowed to do the bloody scenes without rehearsals. Harvey agreed, and while the lines for the car scene were from the script, the physical aspects were improvised. In America, only the gory aspects are talked about, but the reaction in Europe was different. People were interested in the love story between men who are almost like samurai. As someone from Europe, that's what attracted me. But it would also be possible to make it a story about women without changing the action or the lines at all. Quentin and I have been talking about that for a long time. Like "Reservoir Bitches." Isn't that great?

The Dogs From Reservoir Dogs Tell the Behind-the-Scenes Stories

Atsuko Kawaguchi (Film Critic)

Mr. Pink – Steve Buscemi

Initially, they wanted me to play Nice Guy Eddie. But in the end, I'm glad I ended up as Pink. For Quentin, casting is like directing. What attracted me to this character was his constant desire to be professional. I also found it interesting that he's not a tough guy, yet he's clever enough to survive. Quentin hardly gives any instructions during filming. We discuss everything thoroughly during rehearsals. However, we didn't rehearse the scene where he encounters the blood-soaked Orange in the warehouse using fake blood. I saw blood for the first time during the actual filming. (Laughs) When I acted like I was in a panic, he said that Pink is the type to be flustered at first but immediately get back to business. He knows how to be serious when necessary. I really enjoyed his passion.

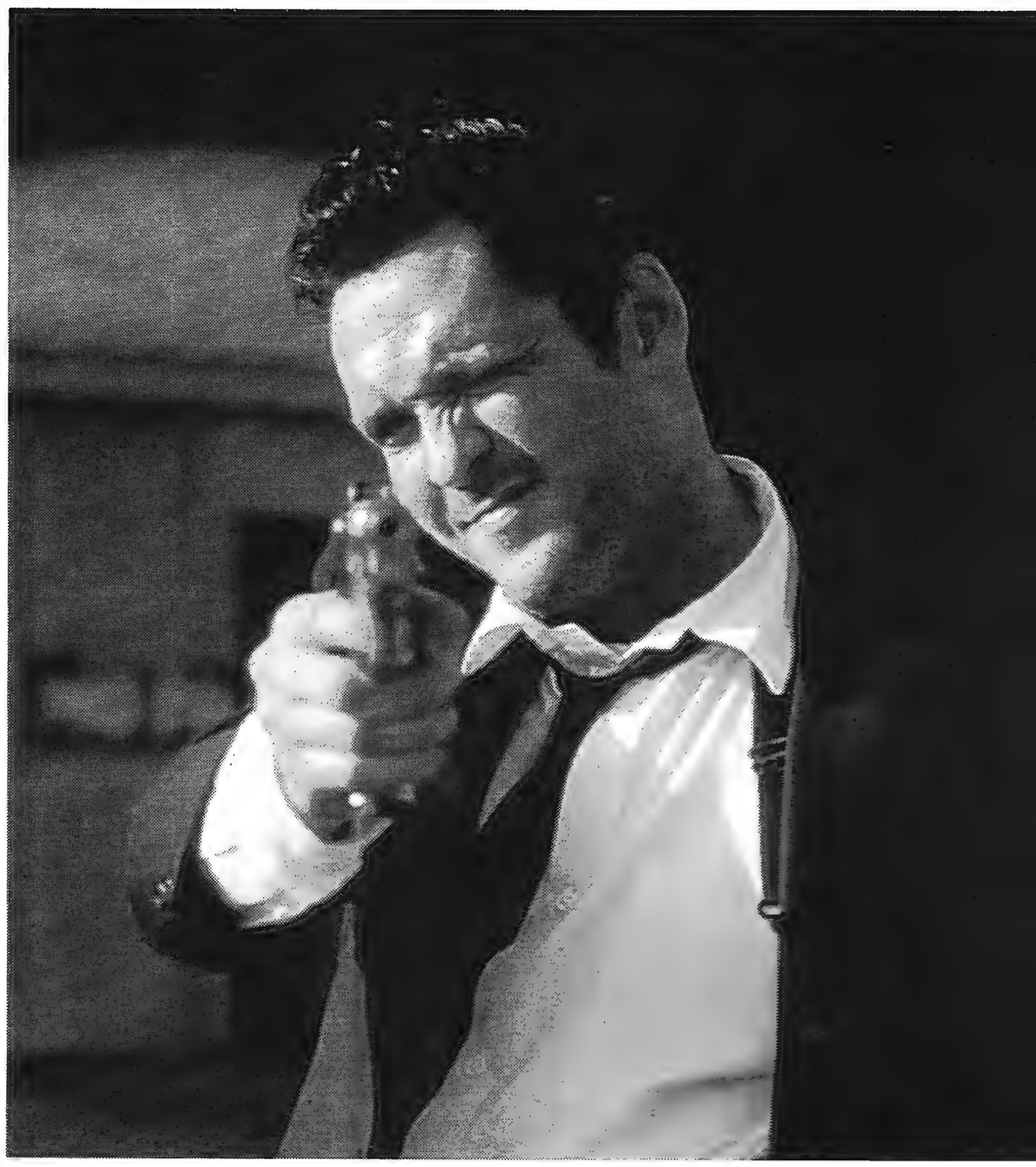
Mr. Blonde – Michael Madsen

Quentin is just a big kid, nothing more. I wondered if a kid like him could be a director, but what he wrote was amazing. Actually, I wanted to play Pink. I couldn't get serious about Blonde until a week before filming. I thought I'd finally managed to break free from my tough-guy image with "Thelma & Louise." We shot that torture scene over two days, and Quentin was all about realism, so he left the young guy playing the police officer tied to a chair and we all went out to eat. Because we were on a low budget, we didn't have time to retie him each time, so he was tied up the whole time we were filming, which was kind of sad. But he was the one who suggested, "What would it feel like to be shoved into the trunk of a car and driven?" So we drove him around as he wanted, and it seemed to really get to him. Realism, yeah.

(Interview conducted in LA and NY in January and February 1993)

Nice Guy Eddie – Chris Penn

For me, the biggest thing about this movie was meeting true friends, including Quentin. L. Tierney, who played the father, was especially great. When we first met, I told him to come over sometime, and the next day at 9 a.m., he suddenly called and asked where I lived. And he actually showed up. Then, in the car on the way back, he suddenly asked if I needed any garden furniture. Even though I said no, he wouldn't listen and as soon as we got to his Hollywood apartment, he brought out a paper bag full of all sorts of things from the back and told me to take it. Even when I said I really didn't need it, he wouldn't listen and said, "Well, at least take two videos of the movies I've been in," and tried to give me the furniture too. He wasn't senile; it was his unique sense of humor. Some people didn't get it, but I loved it. He was the epitome of a tough, stubborn Irish dad, and even at 78, he's still unbeatable in a fistfight.



ティム・ロス〈Mr.オレンジ〉
TIM ROTH as Mr. Orange/Freddy

He is currently one of Britain's most noteworthy actors. His performance in Stephen Frears' "Elegy of the Hitmen" earned him the title of "Most Promising Newcomer" from London's Evening Standard. In "Reservoir Dogs," he hides his British accent to play a true Los Angeles native.

Born in London, Ross initially studied sculpture at university, but later joined a small theater company and began performing in productions. At the same time, he became drawn to television movies, and his role in "Meantime," in which he co-starred with Gary Oldman, received critical acclaim.

Subsequently, he starred in Steven Berkoff's production of Kafka's "The Metamorphosis," and reprised the same role in a BBC television program, becoming an unmissable presence.

His film appearances left a strong impression as a journalist in Chris Menges' apartheid-themed film "A World Apart" and as a ruthless henchman in Peter Greenaway's "The Cook, the Thief, His Wife & Her Lover." Then, in Robert Altman's "Vincent," a director known for his keen eye for casting, he was given the challenging role of Van Gogh. He brilliantly lived up to expectations, receiving high praise and numerous feature articles in magazines and newspapers.

He then delivered a powerful performance in the French film "Farendj" by Sabine Prenczina, which was screened at the Cannes Film Festival. Following that, he played Rosencrantz in "Rosencrantz and Guildenstern Are Dead," the directorial debut of playwright Tom Stoppard, which won the Grand Prix at the Venice Film Festival. He made his first visit to Japan in 1991 for the film's promotional campaign, and his exceptional intelligence and handsome features captivated female fans.

Roth recently moved from London to Los Angeles, where he also writes screenplays from time to time.

[Filmography]
"The Elegy of the Hitmen" (84, V), "A World Apart" (88), "The Cook and the Thief, His Wife and Her Lover" (89), "Gogh", "Farendj" (90), "Rosencrantz and Guildenstern Are Dead" (91), "Jumpin' at the Boneyard,""Backsliding," "Bodies, Rest & Motion" (92)

マイケル・マドセン〈Mr.ブロンド〉
MICHAEL MADSEN as Mr. Blonde/Vic

He's a man who's perfectly suited to playing villainous roles. His portrayal of Jimmy, Louise's gangster boyfriend in Ridley Scott's "Thelma & Louise," is still fresh in our memories.

His film debut was in "WarGames." Since then, he has appeared in hit films such as "Kill Me Again," "The Natural," and "The Doors." He also starred in "Iguana," directed by Monte Hellman, the executive producer of "Reservoir Dogs," which won the Critics' Award at the Venice Film Festival. He also has many television appearances, frequently appearing in shows such as "Miami Vice" and "Crime Story."

Born in Chicago, he began his career at the renowned Steppenwolf Theatre, where he received guidance from John Malkovich, who was the director at the time. After performing in plays such as "A Streetcar Named Desire," he moved to Los Angeles.

Madsen's mother is Emmy Award-winning screenwriter and producer Elaine Madsen, and his sister is the sexy actress Virginia Madsen, known for "The Hot Spot" and "Candyman."

His latest film is "Fixing the Shadow," starring Charlie Sheen, in which Madsen plays the leader of a biker gang.

[Filmography]
"WarGames" (83), "The Natural" and "Racing With The Moon" (84), "Perfect Stranger" (85), "Iguana" (88), "Kill Me Again" and "The Doors" (91), "Street Talk" (91), "Fixing the Shadow" (92)

THE CAST

クリス・ペン〈ナイス・ガイ・エディ〉
CHRIS PENN as Nice Guy Eddie

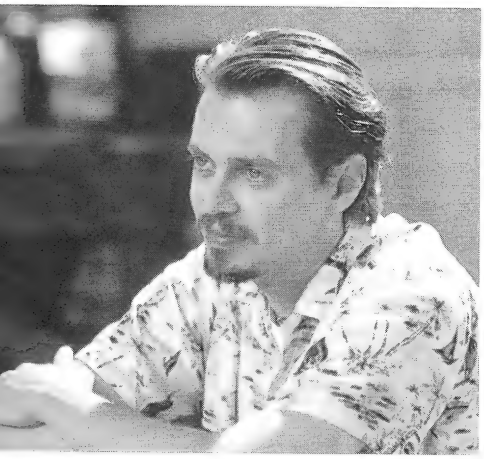
Penn comes from a family of entertainers. His father is director Leo Penn, his mother is actress Irene Ryan, and his brothers are actor and director Sean Penn and musician Michael Penn.

He began studying acting at the age of 12, and by the age of 13, he was already working on screenplays, directing, producing, and acting in his own films.

His debut was in Francis Ford Coppola's "Rumble Fish." This was followed by "Footloose," "Pale Rider," "Lonely Blood" (co-starring with his brother Sean), and a commanding portrayal of a gangster who betrays his best friend in "Mobsters: A Coming of Age Story," demonstrating his steady growth as an actor. His next project is Paul Mazursky's "The Pickle."

During his time off, he always trains with Mike Tyson in boxing, preparing for his upcoming professional debut.

[Filmography]
"Rumble Fish," "Tom Cruise: Beyond the Glory" (V) (83), "Footloose," "Wild Life" (84), "Pale Rider" (85), "Lonely Blood" (86), "Leather Jackets" (87), "Mobsters: A Coming of Age Story" (91), "The Pickle" (93)



スティーヴ・ブシェーミ〈Mr.ピンク〉
STEVE BUSCEMI as Mr. Pink

It was the Coen brothers, Joel and Ethan, who highlighted Buscemi's peculiar presence. In "Miller's Crossing," he played the timid homosexual Mink, and in "Barton Fink," which swept three awards at the 1991 Cannes Film Festival, he played the kind front desk clerk Chet, leaving an unforgettable and powerful impression of being "handsome yet somehow eerie."

His film career began in 1986 with the lead role in "Parting Glances," which won Best Picture at the USA Film Festival. Since then, he has appeared in supporting roles in films such as Jim Jarmusch's "Mystery Train" and a Scorsese episode of "New York Stories," demonstrating a keen sense for both his choice of roles and the characters he plays.

Originally, he aspired to be a one-man show comedian, but gradually became drawn to acting, and spent six months at the prestigious Lee Strasberg Institute at the Actors Studio in New York, and then two years studying under John Strasberg.

After that, he appeared in numerous off-theater productions, as well as television movies such as "Miami Vice."

His upcoming projects include "In the Soup" co-starring Jennifer Beals, "CrissCross" directed by Chris Menges, and "Twenty Bucks" directed by Keva Rosenfield.

He was born in Brooklyn and currently lives in Manhattan with his wife and children.

[Filmography]
"Parting Glances," "Mystery of the Vibes Treasure" (86), "From the Dark Side," "Slaves of New York," "Mystery Train" (89), "Miller's Crossing" (90), "Barton Fink" (91), "In the Soup," "CrissCross," "Twenty Bucks" (92)

ローレンス・ティアニー〈ジョー・カボット〉
LAWRENCE TIERNEY as Joe Cabot

A character actor with a distinctive style, Tierney's career spans over 50 years. Among his more than 80 film appearances are many classics, such as Cecil B. DeMille's "The Greatest Show on Earth" and John Huston's "The Honor of Women and Men."

Born on March 15, 1919, in Brooklyn, New York, he was the older brother of actor Scott Brady. He was educated at Manhattan College and was a track and field athlete during his student days. After a brief stage career, he entered the film industry in 1943, making his debut in a supporting role in "The Ghost Ship" starring Richard Dix. In 1945, he became famous for playing a serial killer in "Dillinger: King of Crime." After that, he was active playing ruthless villains and tough men. In his private life, he had a turbulent period, including drunk driving and being stabbed in a Manhattan bar in 1973. He also appeared in over 100 television movies, including "New Star Trek" and "Remington Steele."

[Filmography]
"The Ghost Ship" (43), "Dillinger: King of Crime," "Recapture Bataan" (45), "The Three Villains of the Wilderness" (51), "The Greatest Show on Earth" (52), "The Miracle of Love" (63), "General Custer" (68), "Kidnapping! Assault! Shooting! Patricia, the Mysterious Daughter of the Newspaper King" (TV), "The Mysterious Perfect Crime" (75), "Andy Warhol's Bad" (77), "Gloria" (80), "Mister Arthur" (81), "Rosemary" (82), "The Honor of Women and Men" (85), "Deadly Magnum" (86), "Shakedown" (88)

エディ・バンカー〈Mr.ブルー〉
EDDIE BUNKER as Mr. Blue

The real life that Bunker has lived up to this point closely resembles the character he plays in this film. With a criminal record, he attempted theft many times before transitioning to his current career as a writer and actor.

He was released from prison in 1975, but had spent almost the entirety of his life before that. At the age of 17, he became the youngest prisoner in San Quentin, and from then on, he was repeatedly in and out of prison for crimes such as document forgery and armed robbery. While in prison, he gradually began to realize his desire to become a writer, but he could not settle down on the outside and continued to return to prison.

After his first novel, "No Beast So Fierce," was published, he met Dustin Hoffman, which completely changed his life. Hoffman read the book and offered to adapt it into a film, which later became "Straight Time," in which Bunker also made a guest appearance. Next, he wrote "Animal Factory" and "Little Boy Blue."

Furthermore, he lent his help to the screenplay for "Runaway Train" in 1985.

More recently, he served as a technical advisor and also appeared in "American Heart," starring Jeff Bridges and Edward Furlong.

クエンティン・タランティーノ〈監督・脚本〉
Director:QUENTIN TARANTINO

Described as "the audience is grabbed by the collar and shaken violently," director Quentin Tarantino made a sensational debut. He is a 28-year-old rising star who has just graduated from the Sundance Institute in Utah. Rehearsals took place over two weeks in early July 1991, after he returned from the Sundance Directors' Workshop & Lab.

He had started his career as an actor first. For a long time, he studied acting under actors James Best and Alan Garfield, and appeared in minor roles in television series such as the NBC award-winning "Golden Girls," as well as in stage productions.

Around 1986, he changed direction and began writing screenplays. Despite never having formally studied film at a film school, he set his sights on directing his own screenplays. While supporting himself as a video telephone salesman, he completed his first screenplay, "True Romance," followed by "Natural Born Killers."

Then, in October 1990, the guerrilla-style attempt to shoot "Reservoir Dogs" in black and white 16mm in Los Angeles finally put him in the director's chair. It was written after being inspired by Stanley Kubrick's "Risk Your Life For Cash," made in 1956. While scrambling to raise funds to make this film, the script was highly praised and accepted at the Sundance Directors' Workshop & Lab. Prior to full-scale filming, he underwent a 10-day critique at Sundance under the guidance of Sydney Pollack, Terry Gilliam, Volker Schlöndorff, and others. The project got underway with the active participation of Monte Hellman (executive producer), one of them, and the cooperation of Harvey Keitel, who was so excited about the project that he was listed as a producer.

"I had my own vision, and all I wanted was to give concrete form to this fundamental level of passion. The team on this film took the ball I threw and ran towards the goal with it, often exceeding my expectations. I've always been guided by Patton's quote, 'If you tell people what to do, not how to do it, you will be amazed by their ingenuity.' And that's exactly what everyone showed me this time," he said, expressing his pride in the film, which was created with the best teamwork.

Following this film, he was credited as an associate producer on Rutger Hauer's "Midnight 25:00/The Murderous Visitor" (1991), and his first novel, "True Romance," is currently in filming. The film is directed by Tony Scott and stars a stellar cast including C. Slater, D. Hopper, G. Oldman, V. Kilmer, and C. Walken. This marks his major-label debut.

INTERVIEW

Q: What was the inspiration for creating "Reservoir Dogs"?

A: This is my third script. I tried to sell the previous two to everyone I could for five years, but I learned during those five years that no matter what I did, nobody would let me make a movie. So I sold my first script, "True Romance," to raise $30,000 of my own money.

It was frustrating to sell the script. It felt like a part of me was being torn away. I was furious. Fueled by that, I wrote "Dogs" in four weeks, based on a story I'd thought of about eight years earlier, where the robbers gather one by one at a designated location after completing a robbery. Then I decided to turn it into a 16mm film, using my own $30,000 to get my friends to star in it.

However, my partner producer, undeterred

by his past experiences, read the script and said it was incredibly interesting and that we should try pitching it again. I didn't want to waste another few years, so I set a two-month deadline and went for a third attempt. This time, however, I was prepared to make it in 16mm if it didn't work out, so unlike my previous two projects, I didn't compromise at all during discussions. Perhaps that was a good thing. Collaborators started popping up one after another, and we were able to make it into a feature film.

Q: Harvey Keitel was one of those collaborators, wasn't he?

A: I had him read "Dogs" through a mutual acquaintance, and he replied within three days. He said he liked it. I was really happy. Harvey was already one of my favorite actors.

There are still many talented actors who can brilliantly play any role, but I think there are fewer actors with the kind of presence he had. Harvey didn't so much act as he made the role his own, just like Robert Mitchum did. In Japan, I think my favorite actor, Sonny Chiba, is one of those actors.

Harvey agreeing to participate made things much easier financially. It increased the credibility of the project, making it easier to borrow money.

Q: What initially inspired you to become a film director?

A: I was a single-parent kid, a so-called latchkey kid, and from a young age, TV,

videos, and movies were my best friends. You could say I was a "moving picture nerd." So, from the time I was old enough to understand things, I was convinced I would work in the film industry.

When people think of working in the film industry, they probably first think of acting. I thought so too. And at first, I even went to acting school with the intention of becoming an actor. But after a while, I realized something. For them, their biggest concern is being able to act well, but I'm always most interested in what kind of film will be made. I realized that what I and my peers are looking for is different.

And then, while working at a video shop, I started shooting 16mm film whenever I had free time. I didn't receive any formal training to become a director, so 16mm was my teacher.

Q: What kind of movies and directors do you like?

A: B. De Palma, H. Hawks. I could go on and on listing my favorite directors. Generally, parents put a lot of restrictions on the movies their children watch, but my parents took me to see any genre except porn. They said it was nonsense to think that watching violent movies would make children violent. So, from around the age of five, I was able to enjoy crime movies to my heart's content.

Japanese works have been familiar to me since childhood. First, there's TV cartoons. I can even sing the theme song for "Mach Go! Go! Go!". Also, I'm from Los Angeles, so we have a Japanese TV station. Every Sunday at 8 pm, they would show "Kage no Gundan" (Shadow Warriors). We would take turns staying over at a friend's house and be glued to the TV. And then we would all get excited and say "See? I told you so" when Sonny Chiba gave his final comment.

Perhaps that's why, when kung fu became hugely popular in the 70s, I found Sony's "Killer Fist" and similar films more interesting than the Hong Kong ones. Then, in the 80s, I watched tons of Japanese yakuza movies, even though I didn't understand the language. I didn't know the titles or the directors' names.

After arriving in Japan and watching Japanese films at random, he discovered that many of his favorites were directed by Kinji Fukasaku, and he desperately wanted to meet him. He ended up going to Kyoto to meet Director Fukasaku for a magazine interview. In the taxi on the way to the Kyoto studio, Tarantino didn't say a word. This was surprising, considering he was usually more talkative than anyone else.

After getting an autograph on the LD of "Gamma 3: The Great Space Operation" that he had just bought in Tokyo, he pulled out two sheets of thick paper with the hotel's letterhead and asked director Fukasaku to sign them "for my friends Jim and Dick as well." Once that was done, the tense expression on his face, which had been fixed throughout the interview, broke into a smile. It was the happy face of a young film lover.

Q: What is it about crime movies that attracts you?

A: To put it bluntly, the stories in gangster movies are all pretty much the same. You can follow the plot even if you don't understand the language. That's why I think that each country's culture and customs are clearly reflected in them.

Even in scenes where the protagonist commits murder, there's a strong, strange puritanical mentality in America that makes it difficult to avoid alienating the audience, so they often try to rationalize the situation. In this case, too, the explanation of the relationship between Mr. White and Mr. Orange was often criticized in America for being weak. That's a question that would never arise in Asia, especially in Japan.

I believe that crime films, more than other genres, vividly showcase the various differences in how male friendships are depicted, with France having its own unique way of portraying them, and Britain having its own distinct style. I find those differences incredibly interesting.

Q: That doesn't mean you're not interested in other genres, right?

A: Of course. As I said earlier, I'm a "moving picture nerd." There are two types of movie fans: those who only like certain movies, and those who like all kinds of movies. I'm definitely the latter.

My next project is "Pulp Fiction," which will begin filming in September. It's also a crime anthology film with three crime stories. But after that, I want to make a romance film. A really, really romantic one.

Reiko Kobayashi
(text and composition)

PRODUCTION

"Reservoir Dogs" was a dream come true for director Quentin Tarantino and producer Louis Bender. When the script was first written in October 1990, the two began preparing by shooting guerrilla-style 16mm film on the streets of LA, each playing the roles of Mr. Pink and Eddie. However, in an attempt to raise funds, they took the script to their acting coach, who introduced them to Henry Keitel, whom they had envisioned for the lead role. Keitel was thrilled by the script's appeal and agreed to participate. This led to producers and actors gathering around Tarantino, and the young director's first feature film became a reality.

●Harvey Keitel's testimony

I was thrilled when I read the script. It's a fantastic story about betrayal, trust, and loyalty, and I knew I absolutely had to make it into a movie, so I offered to help out with the production in any way I could. Working with these up-and-coming young talents was like a wonderful journey. It was a project brought together passionate people, and everyone did a great job. Young Quentin, in particular, is amazing; he brilliantly wrote an intricate story that a certain culture and its audience needs. The different emotions that emerge when criminals face betrayal—-trust, loyalty, pride, self-esteem—are the "key" to the whole story. It's more than just another jewel heist movie.

●Tim Roth's testimony

This is one of the best scripts I've ever worked on. There's no one else who has as much energy and natural attention to detail as Quentin.

●Executive Producer Richard N. Gladstein's testimony

Quentin is an exceptionally talented individual. I have never seen anyone, in their directorial debut, so skillfully handle the material and possess such a clear vision of how to proceed with the filming.

Rehearsals took place over two weeks, starting in early July 1991. Filming began on July 29th. The shooting period was 5 weeks.

Quentin, who had always wanted to make a film set in Los Angeles, walked around the city with art director David Wasco and others. The warehouse where the gang of robbers meet is a shack on 59th Street and Figueroa Street that was formerly used as a morgue. The graffiti-covered wall between Beverly Street and Second Street in downtown was used for a scene where an undercover police officer and his colleague have a secret rendezvous. Quentin preferred grimy back alleys to the glittering skyscrapers when choosing filming locations.

●Chris Penn's testimony

When I read the script, I had a feeling that I was the one who should play Nice Guy Eddie. Eddie is a very loyal guy, as long as no one drags him, his family, or his friends into something stupid, and he's a good guy, just like his name suggests.

●Steve Buscemi's testimony

What first drew me in were the shocking and funny characters. Each of them has something special about them, but it's something that everyone has inside their heart. This is a story about men, but it's not necessarily a film just for men.

●Lawrence Tierney's testimony

(Referring to the young actors) They are all talented actors. But, frankly speaking, I was blown away by Quentin's talent as a screenwriter and director.

●Michael Madsen's testimony

I loved Quentin's first script, "True Romance" (directed by Tony Scott), so when I heard about this project, I called my agent and was told I was a candidate. I read the script and was offered the role of Mr. Blonde. I think Quentin was very decisive in casting. He didn't play it safe and avoided anything cliché. Eddie Bunker, who plays Mr. Blue, has a criminal record, and I was really excited when he told me that things like that happen all the time.

Small But Inventive 70s Pop Music

Manabu Yuasa (Music Critic)

Radio is the face of a city.

Every city has its own unique radio stations and programs, each with its own distinct character. There are all sorts of DJs. In Los Angeles, for example, there are probably around 50 stations in total, including both AM and FM. The genres are as diverse as the legs of a centipede. The FM station that serves as the backdrop for "Reservoir Dogs" is "Super Sounds of the '70s," specializing in 70s pop. The DJ is a rather dull-sounding man named K Billy. His speaking style is more dirty and languid than cool.

There are certainly two or three radio stations in every city that specialize in oldies, or pop music from yesteryear, but it's rare to find a station run all day long by such a listless guy, especially one that specializes in 70s music. Isn't that nice? This K. Billy guy is probably in his late 30s, roughly 40. Actually, I'm around that age too.

Harry Nilsson's name is in the special thanks section, so that explains it. The 70s pop scene, especially before disco, wasn't as dynamic as the 60s; it was more like a small but creative and quirky group of artists popping up and down. There was a sense of fusion, and many songs that were slightly outside the genre, blending with other elements.

A strange, unfinished flavor. A slightly goofy feeling, not quite perfect.

That perfectly synchronizes with the film's hard-hitting yet bizarre dramatic atmosphere. It's a world of yakuza, a world that's somewhat ambiguous but ultimately disappears from the hit charts for a while due to the disco craze.

I was both astonished and incredibly impressed by Madonna's "Like a Virgin" discussion at the beginning. What brilliance! Such a ridiculously serious conversation is not something you can easily create. Tarantino is truly amazing.

The conversation shifts from Madonna to an argument over tips, and then the opening credits roll. Playing in the background is "Little Green Bag," a hit from March 1970 by the Dutch George Baker Selection. It was a smash hit, reaching number 21 on the US pop charts. The song's structure is a mix of Latin, country, and Tex-Mex. It has a unique, almost haphazard charm.

The funky scene in which White and Pink beat up a police officer is from "I Gotcha," a huge hit from January 1972 by deep soul veteran Joe Tex (who debuted in 1955). It reached number 2 on the pop charts and number 1 on the R&B charts. Joe Tex has many great

SONGS

"LITTLE GREEN BAG"
PERFORMED BY GEORGE BAKER SELECTION
WRITTEN BY JAN GERBRAND VISSER AND BENJAMINO BOUWENS
PUBLISHED BY SCREEN GEMS-EMI MUSIC PUBLISHING INC O/B/O
EMI MUSIC PUBLISHING HOLLAND B.V.

"STUCK IN THE MIDDLE WITH YOU"
PERFORMED BY STEALER'S WHEEL
WRITTEN BY GERRY RAFFERTY AND JOE EGAN
PUBLISHED BY SCREEN GEMS-EMI MUSIC PUBLISHING INC O/B/O
DEESTOKE LTD. & BABY BUN MUSIC LTD.
COURTESY OF A & M RECORDS

"I GOTCHA"
WRITTEN AND PERFORMED BY JOE TEX
PUBLISHED BY TREE PUBLISHING CO., INC.
COURTESY OF TREE PRODUCTIONS

"FOOL FOR LOVE"
WRITTEN AND PERFORMED BY SANDY ROGERS
PUBLISHED BY RATTLESNAKE WRITERS

"HOOKED ON A FEELING"
PERFORMED BY BLUE SWEDE
WRITTEN BY MARK JAMES
PUBLISHED BY SCREEN GEM-EMI MUSIC PUBLISHING, INC.
COURTESY OF EMI RECORDS USA
A DIVISION OF CAPITOL RECORDS, INC.
BY ARRANGEMENT WITH CEMA SPECIAL MARKETS

"COCONUT"
WRITTEN AND PERFORMED BY HARRY NILSSON
PUBLISHED BY EMI BLACKWOOD MUSIC, INC.
COURTESY OF RCA RECORD LABEL OF BMG MUSIC

"HARVEST MOON"
PERFORMED BY BEDLAM
WRITTEN BY RUSHTON MOREVE & JOHN KAY
PUBLISHED BY DUCHESS MUSIC CORPORATION AND KINGS ROAD MUSIC
RIGHTS ADMINISTERED BY MCA MUSIC PUBLISHING,
A DIVISION OF MCA MUSIC INC.
COURTESY OF RCA RECORDS

"WES TURNED COUNTRY"
WRITTEN BY NIKKI BERNARD
COURTESY OF OLE GEORG/CAPITOL PRODUCTION MUSIC

"COUNTRY'S COOL"
WRITTEN BY PETER MORRIS
COURTESY OF OLE GEORG/CAPITOL PRODUCTION MUSIC

"IT'S COUNTRY"
WRITTEN BY HENRIK NIELSON
COURTESY OF OLE GEORG/CAPITOL PRODUCTION MUSIC

THE

SOUNDTRACK BY MCA VICTOR

songs, but this is one of his signature tracks.

The background music for the even more brutal police lynching by the blonde is "Stuck in the Middle with You" by The Stealers Wheel, which reached number 6 on the US charts in March 1973. One of the songwriters of this song, Gary Lafferty, had a major solo hit in 1978 with "Misty Baker Street." It has a kind of quirky, fictional country-rock feel to it.

The intro of "Hooked on a Feeling," which is only briefly used, was a huge hit for Blue Swede in April 1974, reaching number one in the US. They are a Swedish band. It was the first number one hit for a Swedish band in the US, but the song was originally a 1969 hit by B.J. Thomas, famous for "Raindrops Keep Fallin' On My Head," and in 1972, the eccentric, or rather, genius British artist Jonathan King covered it, adding this "Oogachaga Oogauga" intro. The Blue Swede version is a cover of that Jonathan King version. The contrast between the intro and the main song is delightful.

The ending song is the classic "Coconuts." It was the third single from Harry Nilsson's acclaimed 1972 album "Nilsson Schmilsson" and reached number 8 on the US charts. It evokes a feeling of emptiness, like throwing your hazy head out onto a balcony in the sunlight, and leaves you feeling slightly dizzy.

Let's bring movies home to the dinner table. **12**

RESERVOIR CROQUETTES

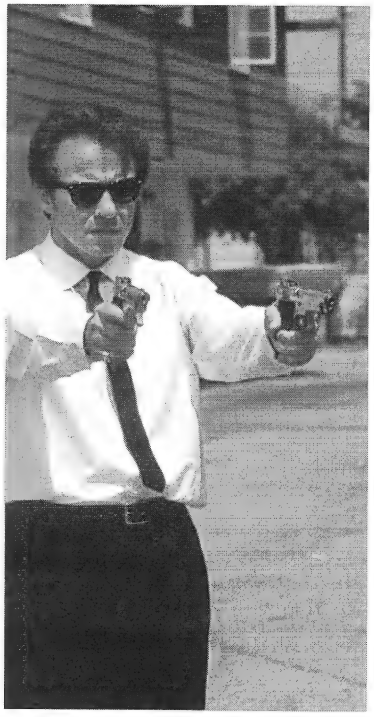
"Reservoir Dogs"

Cooking: CUEL (Toshiko Hagiwara, Ryo Yamada)
Photography: Yoshiharu Koizumi

Don't think, "Who cares? It's all the same once you eat it anyway." This is a meal meant to bring good luck.
Small croquettes are deep-fried, then wrapped in the potato dough, coated in breadcrumbs, and deep-fried again.
Eating a croquette with baby roe (reservoir croquette) will bring you many children.

The quantity of baby croquettes is more important than the quality of the baby croquettes. Add as many baby croquettes as you like.
You can make it using normal ingredients and frying oil temperature.

Ingredients (approximate): 1.5 kg potatoes, 200 g ground beef, 1/2 onion, 2 hard-boiled eggs, 1 bunch of boiled spinach, a pinch each of salt, pepper, and nutmeg, flour, beaten egg, breadcrumbs (regular breadcrumbs mixed with crushed crackers and cornflakes), frying oil, and butter (appropriate amounts of each).



When trying to create a masterpiece crime story, gun action is essential to the plot development. However, not everyone can shoot gun action. Creating gun action requires a unique sense and rhythm, just like music. How one cultivates that sense is what distinguishes a film director from another.

During the director's interview, I waited for the right moment and drew the Beretta 92F hanging from my shoulder holster. I wanted to test how much this up-and-coming director liked and was familiar with guns. I can tell by how a person handles a gun. I spun the Beretta around and offered the grip to the director.

The director held the Beretta in his right hand. He made shooting poses for the cameraman. I could tell he was neither a gun enthusiast nor had he ever received professional shooting training. If someone likes guns, their eyes change the moment they see one. You can tell at a glance whether someone has had shooting training or not by the way they hold it.

The director didn't create this crime story simply because he had a fondness for guns. He's a crime story enthusiast who has watched countless movies and read countless books on the subject. He must

"Not Just Anyone Can Write a Crime Story." Takao Komine (Aspiring Hard-Boiled Writer)

have developed his own unique sensibility and rhythm for gun action from that experience.

I thought, "That's amazing."

For example, in the scene of a sudden gunfight, both the police and the gangsters fire all their bullets the moment they meet. In a gunfight, the only way to settle it quickly is to fire as much as you can with sheer willpower and momentum, and the director understands this rhythm.

Alternatively, they don't use holsters. Professional criminals always hide among the general public when they're not working. A handgun can be easily discarded, but a holster cannot be removed instantly. The presence of a holster alone is enough for a police officer to determine that a gun was in possession, and while they could discard the gun with the holster attached, that would leave two pieces of evidence at the scene. That's why they don't use holsters.

So why is only Mr. Blonde wearing a holster?

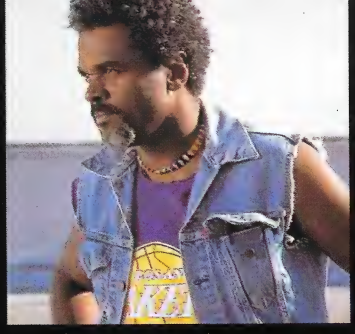
That's because this guy is completely immersed in the hell of macho and fetishistic pleasure. In other words, he's intoxicated by his own body, which is carrying a pistol in a holster. It's like that scene in “Taxi Driver” where De Niro stands in front of a mirror. The director

explains the character in the simplest way possible with something as simple as putting on a holster. "Hard-boiled is about having a simple style," is what I heard when I met Robert B. Parker. The simpler the expression, the higher the level of hard-boiled.

Action movies aren't just about shooting guns, brandishing knives, and punching. The power of the perpetrator and the pain of the victim must create a delicate harmony. The moment this violent harmony is achieved, hard-boiled fiction begins to dance within you. In fact, only a very small number of directors are capable of capturing this harmony.

The "momentary pause" when Mr. Blonde swings the razor—that chillingly exquisite "pause" in the editing is not something that can be created by decades of shooting action movies in a studio. From the moment he wrote the script for this film, director Tarantino awakened his innate talent and let it multiply at an explosive speed. In that exquisite "pause" where you feel the policeman's skin being cut open by the razor, I feel a harmony that only someone who has awakened their own talent can possess.

An incredible man has appeared.



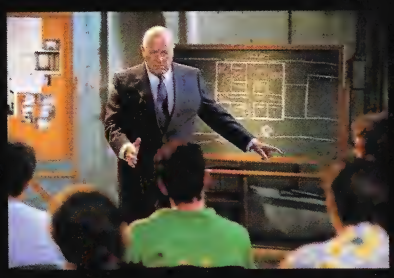
Detective Holdaway: **Undercover agents should become great actors.**

Give a performance on par with Marlon Brando. That's the most natural acting.

Joe : **I'll give you all nicknames.**

Naturally, calling each other by our real names is strictly prohibited.

You must not talk about personal matters. If you feel the urge to talk, talk about tomorrow.



Mr. White : **If they don't answer the question, I'll cut off their finger, just their little finger.**
If I threaten them with "next time, it'll be their thumb," they'll even confess their cross-dressing hobby.

Nice Guy Eddie: **Larry, you're my friend and I respect you, but if you don't put down your gun, you're going to get a hole in your heart!**

Finish the Subtitles

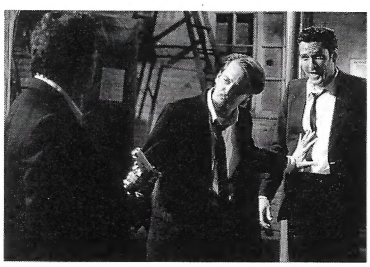
Atsuko Saito

Subtitling is a relief once you've finished the translation, watched the first screening, and made any necessary revisions. Some works end up being left as they are, while others I sneak into the screening room and watch again. “Reservoir Dogs” is the latter. It's partly because it has my favorite actors like Tim Roth, Steve Buscemi, and Michael Madsen, but it also has a lingering quality, like how a sumo match won by Mainoumi is far more interesting to watch than one won by Akebono.

The most distinctive feature of this film is Tarantino's geeky side. The opening scene, where men in black are talking about Madonna, is a masterpiece, but K. Billy's music selection is also excellent, and the names that appear—Charles Bronson from "The Great Escape," Lee Marvin, Anne Francis, and Pam Grier—are carefully chosen. Pam Grier is the Black actress who played the serial killer prostitute in "Fort Apache, the Bronx." It's clear that Tim's undercover agent is quite the cinephile.

The translation was enjoyable, but there were difficulties due to the lack of shared contemporary culture. What I couldn't understand at all was when Tim explains to his partner investigator that Joe, the boss, looks exactly like "The Thing" from "Fantastic Four." "The Magnificent Seven" is "The Seven of the Desert," but this work, which apparently has three fewer members and is a sci-fi horror, I had no idea if it was a movie, a TV show, or a comic book. However, there are amazing people in the world, and someone easily solved this difficult puzzle for me by identifying it as "Space Ninja Golmes." That person was Mikio Shibayama, a senior translator who is in charge of the cinema charts for Weekly Bunshun. Furthermore, he also explained the difference between Ladra Heights and Palos Verdes. Since then, I haven't slept with my feet pointing in the direction of Mr. Shibayama's house.

What a translator needs is language skills, strong Japanese language abilities, and a large network of knowledgeable acquaintances!



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RESERVOIR DOGS

HARVEY KEITEL / TIM ROTH / CHRIS PENN
STEVE BUSCEMI / LAWRENCE TIERNEY AND MICHAEL MADSEN

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